

March 1969.



ARIADNE ON NAXOS

The Opera School
Royal Conservatory of Music
General Director, Anthony Besch

presents

ARIADNE ON NAXOS

Music by Richard Strauss
Libretto by Hugo von Hofmannsthal
English Translation by Tom Hammond

Conductor: Ernesto Barbini
Director: Herman Geiger-Torel
Designer: Murray Laufer

Lighting Designer: Donald Acaster
Repetiteurs: Alfred Strombergs, Bruce Grant, Nora Clemons
Assistant Director: Danny Jellis

March 26, 28 and 29, 1969
at 8:30 p.m.

MacMillan Theatre
Edward Johnson Building
University of Toronto

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The Opera School wishes to acknowledge the generous contribution made toward the cost of this production by the Recording Industries Trust Fund, obtained with the co-operation of the Toronto Musicians' Association, Local 149 (AF of M), and of the Royal Conservatory of Music.

Cast in order of Appearance

<i>Music Master</i>	Steven Henrikson
<i>Major Domo</i>	James Bradford
<i>Lackey</i>	Avo Kittask
<i>Officer</i>	George Reinke
<i>Composer</i>	Lorna Hearst (March 26th, 29th) Elizabeth Douglas (March 28th)
<i>Tenor (Bacchus, in the Opera)</i>	Wilmer Neufeld
<i>Wigmaker</i>	Peter Barcza
<i>Zerbinetta</i>	Stephanie Gerson (March 26th, 29th) Mary Lou Fallis (March 28th)
<i>Prima Donna</i>	Nancy Gottschalk (March 26th, 29th)*
<i>(Ariadne, in the Opera)</i>	Margaret Zeidman (March 28th)*
<i>Dancing Master</i>	Paul Trepanier
<i>Arlecchino</i>	Gerard Boyd (Prologue) Steven Henrikson (Opera)
<i>Brighella</i>	Frederick Donaldson
<i>Scaramuccio</i>	Ralph Oostwoud
<i>Truffaldino</i>	Igor Saika-Voivod
<i>Najade</i>	Ricki Turofsky (March 26th, 29th) Helen Grant (March 28th)
<i>Dryade</i>	Sonia Rohozynsky (March 26th, 29th) Silvia Buchanan (March 28th)
<i>Echo</i>	Clare Bewley (March 26th, 29th) Michele Dowsett (March 28th)

* Guest Artists, appearing by kind permission of Actors' Equity Association.

Act I: The Prologue

Act II: The Opera

There will be one intermission of fifteen minutes.

Synopsis by Tom Hammond

A rich patron of the arts living in Vienna at the end of the 17th Century has invited a number of distinguished guests to a banquet in his palace. To entertain them after dinner he has engaged an opera company to perform a specially commissioned work, "Ariadne on Naxos," with a "commedia dell'arte" troupe for light relief. The Prologue takes place backstage during the last half hour of preparations before the performance begins. The composer is horrified that his work is to be followed by a light entertainment, and the comedians argue that to appear after the opera will destroy their own chances of success. The situation is resolved by the intervention of the Major-domo who announces the patron's decision that as there is not going to be time enough for both performances without jeopardizing the firework display, the two companies must perform their pieces simultaneously. For the comedians this is no real problem, since they are used to improvisation under any circumstances and, indeed, thrive on it. To the members of the opera company, and especially to the composer of the new work, any alterations to the notes or text would be a sacrilege, but ultimately they, too, bow to necessity, and a compromise is reached.

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Programme Note by Anthony Besch

To Hugo von Hofmannsthal the underlying theme of his libretto for "Ariadne on Naxos" was integrity: the integrity of the individual to his own ideal in face of the scorn and disapproval of the world, and in spite of hostile circumstances and necessity. This thread, woven both into the Prologue and the Opera, gives unity to the interplay of character and situation. In the Prologue, it is above all the composer who represents Hofmannsthal's ideals. The complexities of his character are seen in his relation to Zerbinetta, the leader of the "commedia dell'arte" troupe. The composer falls in love with her and learns something from her of her own philosophy—that kindness and gaiety are essential to human existence and that adversity can be sweetened with humour and common sense. This sympathy between the composer and Zerbinetta symbolizes and foreshadows the union between the tragic and comic muses which provide the action of the Opera. Through her he even comes to a fuller understanding of the nature of music; but when it comes to the performance, which he himself has now sanctioned, he cannot bear to witness the desecration of his work and rushes away to the isolation of his own world.

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The ideas presented in the Prologue are worked out in the characters and situations in the Opera. Ariadne is so unhappy after her desertion by Theseus that she wants only to die. Zerbinetta and her colleagues try to console her, but she will not listen, and longs for the time when death will send his messenger Hermes to take her to a land where all is pure and uncorrupted. Since neither

singing nor dancing can cheer Ariadne, Zerbinetta tries to impress her with common sense. She, Zerbinetta, has also been frequently deserted, and each time she has felt she wanted to die; then another man arrives and proves to be her next lover; let Ariadne also find consolation in variety and be ingenious enough sometimes to be the one who is fickle. But Ariadne is deaf to this good advice, convinced that for her there can only be one love. When Bacchus arrives on the island, she thinks that he is Hermes and joyfully makes ready to go with him, but when he falls in love with her, she realizes that there is a purpose left in existence—she can make someone else happy and thus finds happiness herself. Zerbinetta points out that things have turned out as she expected but whereas she remains happily among her own kind, Ariadne henceforth exists with Bacchus in an immortal realm of the human spirit.

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OPERA ORCHESTRA

Violins: David Zafer (Concert Master), Victor Martin, Noriko Martin,
Adele Armin, Terry Holowach, Elaine Mossop.

Violas: Kathryn Wunder, Ted Gugula, Leonard Odynski, Helen
Elsaesser.

Celli: Norman Abbott, Esther Gartner, Carole Gibson, José Shapiro.

Double Bass: Peter Madgett, George Greer.

Flute & Piccolo: Virginia Markson, Cindy Shuter.

Oboes: Frank Morphy, Jeffery Gold.

Clarinet: Peter Smith, Howard Knopf.

Bassoon: David Klausner, Mitchell Clarke.

Trumpet: Robert Oades.

Horns: John MacDonald, Miles Hearn

Trombone: Ken Knowles.

Harp: Mario Salcao.

Piano: George Brough

Celesta and Harmonium: Susan Stone

Percussion: Paul Caston, Ross Arnold, Ken Scott.

Manager: Richard Ford.

Librarian: Miles Hearn.

